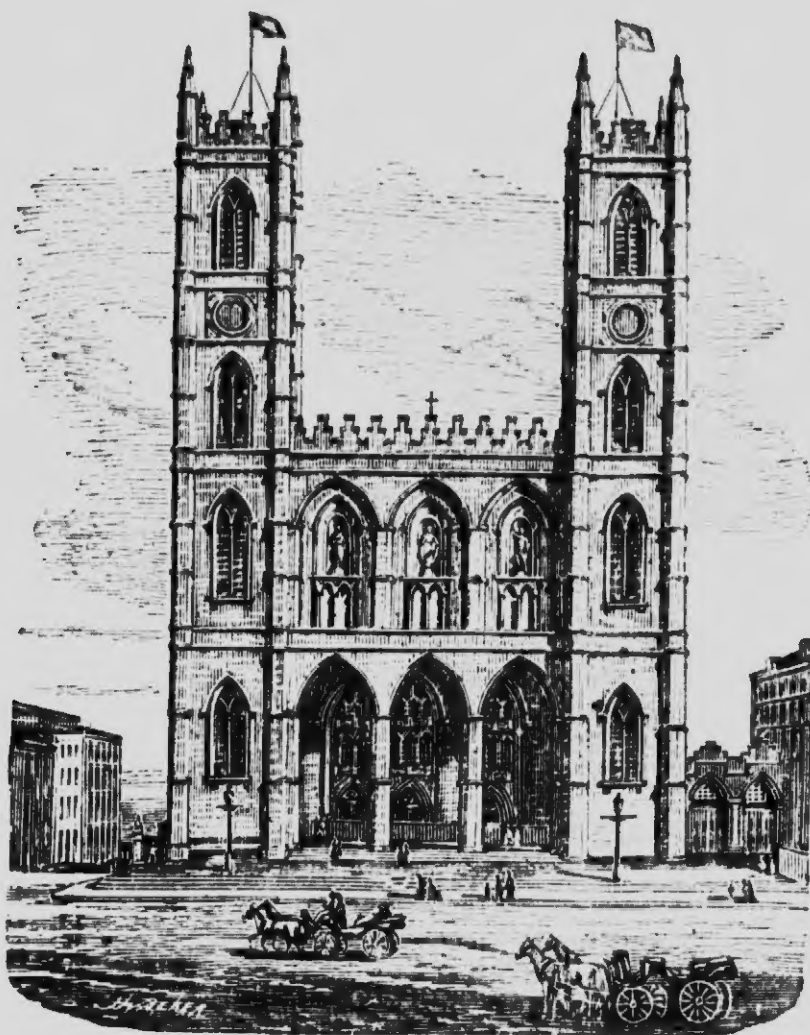


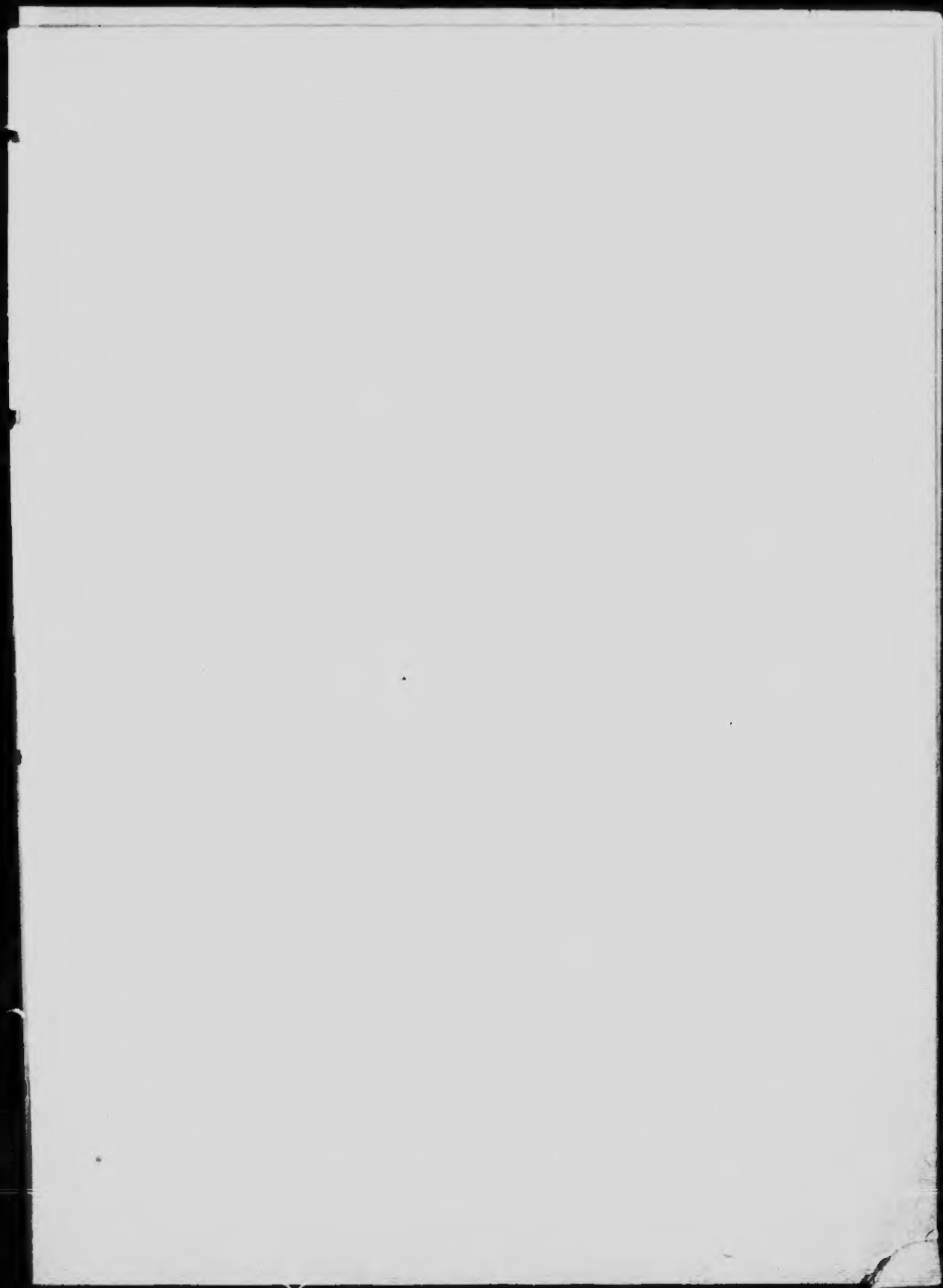
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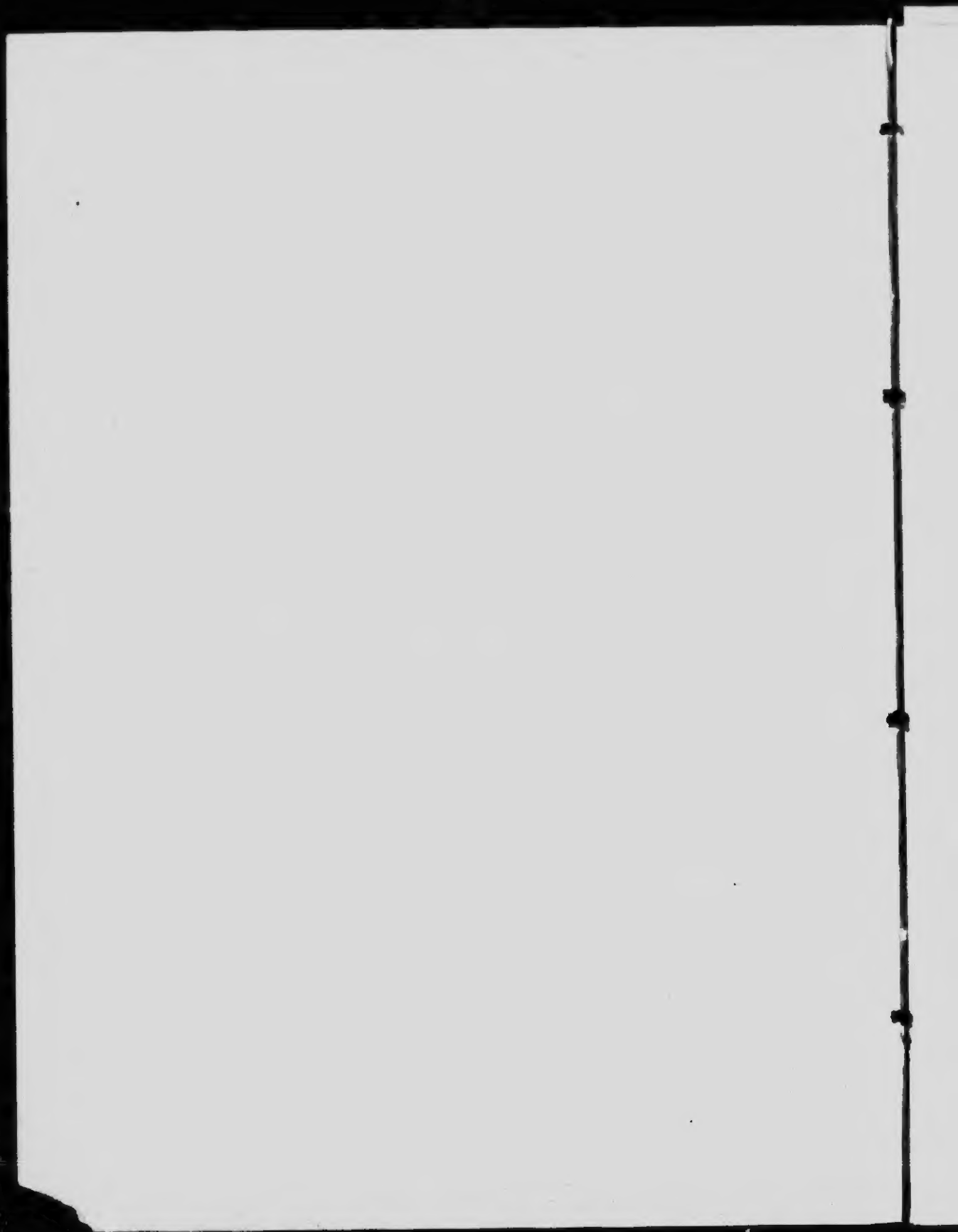


MONTREAL

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NOTRE DAME CHURCH
MONTREAL



NOTRE DAME CHURCH



MONTREAL

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Notre Dame Church.

On the 18th of May, 1642, M. de Maisonneuve and the colonists sent from France under M. Olier and his Associates, reached the Island of « Mont Royal ». They took possession of it, — thus, Ville Marie, Montreal, was founded.

The first chapel was immediately put up. It was made of bark and set in the original Fort, — (à la Pointe-à-Callière). Under the title of Notre Dame, it served as the Parish Church until the following year, while a frame chapel was being built at the same place.

In 1654, this chapel, proving too small, M. de Maisonneuve proposed that the people build a larger and more convenient one, adjoining l'Hôtel-Dieu, on the corner of Saint-Sulpice and Saint-Paul Streets.

There the Parish services were held for about twenty years, in awaiting the erection of a large, beautiful Parish Church. The long-desired building was, at length begun in 1672, on Notre Dame Street, facing Place d'Armes ; it was finished in 1678, with the exception of the portico, added only in 1721.

A century later, the need of the growing population demanded a still more vast and magnificent structure. Only in October 1823, were the foundations of the present church laid. Thanks to the zeal and generosity of the parishioners, and to the Reverend Members of Saint Sulpice Seminary, the work was carried on so actively that on June 7th, 1829, the church was opened to the public, and, eight days later, Mgr Lartigue, the first Bishop of Montreal, celebrated therein Pontifically. The setting of the two famous Towers, in 1841 and 1842, completed the imposing edifice.

The façade of Notre Dame Church presents a perfect symmetry; its two prominent towers can be seen from all parts of the city, and southward they are in view, thirty miles beyond.

The portico between the two towers, is sixty feet high. Above the arcade are three large statues, representing the Blessed Virgin, Saint Joseph, and Saint John the Baptist, — the three Patrons of Lower Canada.

This blessed monument bears evidence of the Gothic style, whose appropriate laws have left us the revered European cathedrals, so perfectly adapted to Christian and Biblical ideas, ever raising the soul heavenwards.

THE TOWERS. — From the foundation of the building to the top of the pyramids, crowning the towers, measures a height of 227 feet. The platform of the western tower is reached by an elevator, or a stairway of 279 steps. From there a visitor may enjoy one of the most beautiful views of Montreal and its surroundings.

To the north, lies the Saint Lawrence district, extending as far as Mile End, and from there to the shore of Back River.

On the east, Lower Town stretches its long wharves dotted with vessels, as far as Pointe-aux-Trembles. Here, one's gaze naturally follows the Saint Lawrence River, majestically pussuing its course to the sea. It waters rich, fertile soil on its borders, and is lost to sight only beyond Varennes. Turning southward one sees Saint Helen's and Saint Paul's Islands, and the outlying parishes, — Longueuil, Saint Lambert's, Montreal South, and Laprairie, — also, the beautiful country sites, — Belœil, and Saint Hilaire; — away beyond, gleams up touches of the green Mountains in Vermont.

Westward may be seen Saint Gabriel Plain, extending along by Lachine Canal. This section is studded with landmarks of the many pioneer struggles against the Iroquois, — where stand to-day, Villes Saint Paul, Emard, Verdun, Saint Henry, which connect the city with Lachine.

Before completing the circuit view, one stops to look at the most select quarter of Montreal, on the Mountain slope, — set off with magnificent villas and crowned by its own extensive Park, Mount Royal.

N. B. — The towers were closed in 1917 and the elevator had to be removed as unsafe.

Leaving the heights of the west tower, one would rest half way, to contemplate the far-famed bell, — « le gros Bourdon ». It is six feet high, with a diameter of eight feet, seven inches, and weighs 24,780 pounds. It rings out in full, majestic tones, and tells its own story in the following lines : —

ANNO DOMINI 1847.
FUNDATÆ MARIANOPOLIS 202.
PII P. P. IX, PONTIFICATUS I.
REGNI VICTORIÆ BRITANNIARUM 10.
EX PISSIMO MERCATORUM, AGRICOLARUM ARTIFI-
CUMQUE MARIANOPOLITENSIIUM DONO.

That is: — « I was cast in the year 1847 of the Christian era, — the 202nd year of the foundation of Montreal, — the first year of the Pontificate of Pius IX, — the tenth year of the reign of Victoria, Queen of England. I am the gift of the merchants, farmers and mechanics of Ville Marie.»

The Bourdon is adorned with outline etchings of the Blessed Virgin, Saint John the Baptist, and, a medallion bearing the emblems of commerce, agriculture and industry. Lower down is written : —

CAROLUS ET GEORGIUS MEARS.
LONDINI FECERUNT.

« Cast by Charles and George Mears, of London.»

In the east tower, hang ten bells, which so harmonize when rung, as to play varied musical airs.

The first, weighing	6011	pounds, strikes	DO
The second, "	3633	" "	RE
The third, "	2730	" "	MI
The fourth, "	2114	" "	FA
The fifth, "	1631	" "	SOL
The sixth, "	1463	" "	LA
The seventh, "	1200	" "	SI
The eighth, "	1093	" "	DO (octave)
The ninth, "	924	" "	RE
The tenth, "	897	" "	MI

forming the following scale : —



The Bourdon is rung only on great occasions, and when its solemn voice mingles with the chimes of its ten sister bells, the whole forms a touching concert, whose like cannot be heard elsewhere on American soil. The name of the donor is inscribed on each of the ten bells. The donors are : —

The Montreal Seminary.

Messrs. Albert Furniss and Edward Dowling.

Mr. and Mrs. John Donegani.

Mr. and Mrs. Olivier Berthelet.

The Honorable Jules Quesnel.

Mr. and Mrs. Hubert Paré.

Reverend L. S. Parent, Parish Priest of Repentigny.

Mr. John Bruneau.

Mr. and Mrs. T. Bouthillier.

Mr. Augustin Perrault.

THE INTERIOR OF NOTRE DAME. — Coming down from the towers, we reach the entrance of the grand Basilica. At a glance, we can take in the full extent of the great enclosure. Displayed before us is an immense nave, with side wings each spread in large double tiers of galleries, which, when seen in its own obscured light, instantly penetrates one with the vastness of the temple and recalls the presence of the Infinite. All this combined splendor of painting, sculpture, and stained glass, carries one away to an unknown world, and forces one to stand motionless, undecided, — not knowing where to begin examining so many beautiful subjects.

The great nave including the channel, is 220 feet long; nearly eighty feet high, and sixty-nine feet wide, not counting the lower sides, which are each twenty-five and a half feet; the walls of the building are five feet thick.

NOTRE DAME CHURCH OF MONTREAL.

5

When the plan of the temple was drawn, the architect was asked to build a church, capable of seating 10,000 people, who might have the advantage, not only of following the ceremonies, but also of hearing every word preached. Notre Dame Church answers these requirements, more fully, we believe, than any other church.

When all the pews in the galleries, and in the body of the church, are occupied, from twelve thousand to fifteen thousand persons can be placed.

Fourteen side windows, each forty feet high, light up the galleries, and throw subdued reflection on the spacious nave.

Now for a few details: — For the sake of order let us begin to the right of the western aisle.

RIGHT SIDE WING. — We find ourselves at once, facing the first chapel, it leans against the tower wall and contains the baptismal fonts.

The painting in the background represents Our Lord's Baptism, a copy of Maratta's grand mosaic in the Baptistery of Saint Peter's, Rome. Our Lord is surrounded by angels. Saint John pours the water, turning in an attitude of humility, as he acknowledges he is not worthy to loosen the latchet of His shoes.

The basins of the baptismal fonts are of white marble upheld by four angels, and covered with gilded bronze lids.

PICTURE OF OUR LADY OF PERPETUAL HELP. — This is a copy of a noted miraculous picture, — byzantine style, — brought from the East to Rome, several centuries ago.

The Blessed Virgin holds the Child Jesus in her arms, two Archangels appear and present the instruments of the Passion to the Divine Child, Who, on the moment, seems frightened.

Confessionals fill in the free spaces between the altars. Here, penitents avow their sins to the priest, to obtain remission or pardon.

Note. The first chapel is now dedicated to the passion of our Lord; the baptismal fonts are enclosed in the next chapel.

SAINT AMABLE CHAPEL. — Continuing our way, we come to the second altar, dedicated to Saint Amable, a parish priest of the fifth century, in Riom, Auvergne, (France). The painting is a very old one, done by a person who never had a lesson in the art. It represents Saint Amable, who by the power of God causes wild flames to cease their ravages. — (This picture is soon to be replaced by another coming from Rome).

SAINT JOSEPH CHAPEL. — The third altar is dedicated to Saint Joseph, Spouse of the Blessed Virgin Mary, and adopted father of the Infant Jesus. The picture presents Saint Joseph bearing the Divine Child in his arms. Wonderful accounts are told of help and protection obtained, by some who devoutly prayed at this shrine.

Four small statues adorn the altar: — the two principal, represent Saint Francis of Sales, and Saint Theresa, noted for their devotion to Saint Joseph, — the two smaller ones — Saint Aloysius and Saint Stanislaus Kostka, — patrons of Christian youth, who like Saint Joseph always preserved their purity and innocence.

The body of Saint Felix, Martyr, brought over from the catacombs in Rome, lies in the tomb of this altar.

THE CHAPEL OF THE BLESSED VIRGIN. — At the farther end of the right wing is an altar devoted to the Blessed Virgin Mary. The bas-relief, sealing the tomb, recalls to mind the mystery of the Presentation: — Mary at the age of three, accompanied by Saint Ann and Saint Joachim, presents herself at the Temple to consecrate herself to the Lord; the High Priest receives her.

The magnificent painting above the altar shows the Queen of Heaven giving the Rosary to Saint Dominic; the Child Jesus in her arms, places a crown of thorns on the head of Saint Catherine of Sienna. This painting is an enlarged copy of the original in Saint Sabine's, (Rome), done by André Vannuchi, otherwise known as Sassoferato.

Drawing closer to the altar, one must notice and admire on the Tabernacle door, a small but exquisite Madonna painted on a

golden background. This little work of art was brought in Florence (Italy), in 1872.

The crucifix and candlesticks, ornamenting this chapel were made in Paris and are adorned with enamel.

Before leaving the right wing, one must stop to examine the beautiful canvas painting hanging to the left, on the panel outside the chancel. It is an excellent copy of Mignard's masterpiece: — Saint Ignatius, Founder of the Society of Jesus, is in prayer, in the grotto of Manresa; the Blessed Virgin with her Divine Son appears to him, and give him the Rules and Constitutions of his Order. (1)

THE CHAPEL OF THE SACRED HEART. — LEFT WING. —

Leaving the corridor, to go over to the left wing, one's attention is first drawn to the chapel of the Sacred Heart. In the picture of our Lord's apparition to Blessed Margaret Mary, — a member of the Visitation Order, in Paray le-Monial, France, — we have a true portrait of the saintly religious. Our Blessed Redeemer shows her His Heart, which so loves men, and receives in return only forgetfulness and ingratitude; He solicits her to use every effort towards the institution of a Feast Day of Reparation in honor of His Divine Heart.

Under this altar lies the body of the Virgin Martyr, Saint Irene, brought from the catacombs in Rome. Saint Irene won the Martyr's palm at an early age, happy to give up her life rather than lose her innocence and her faith.

The Way of the Cross, a series of fourteen Stations in Our Lord's Passion begins here, on the left wall, and is disposed at equal distances all round the Church. These scenes were made in Paris.

(1) The second panel represents the Presentation of Mary in the Temple: (author unknown).

The two right panels represent two very beautiful paintings of our Lord in the cradle of Bethlehem and of the visit of the shepherds.

THE SAINT ANN CHAPEL. — The next altar is dedicated to Saint Ann, Mother of the Blessed Virgin Mary. The painting is a product of Carnevali's brush. It represents Saint Ann, with her holy spouse Saint Joachim, and their blessed child Mary.

Formerly, it was customary, for Catholic families to defray the expenses and to maintain the different chapels in their Parish church.

Reverend Father Valois wished to revive this custom in Notre Dame, and donated this chapel in the name of his family. The pretty statuettes decorating it, represent Saint Simon, Saint Stephen, Saint Emily, and Saint Philomena, patrons of the donors.

THE CHAPEL OF THE HOLY SOULS. — Madame A. LaRocque (née Léocadie Boucher), wishing to procure the fullness of Indulgences for herself and her family, gave the chapel devoted to the Holy Souls in Purgatory.

The bas-relief in front of the altar, presents our Lady supporting the head of her Divine Son, previous to His burial. The Blessed Mother contemplates Him with love ; her heart is rent with sorrow, but she is wholly resigned to the Divine Will. Here, Mary is the Model and Consolatrix of those who mourn the loss of a dear one.

We commend the attention of our visitors, to the large crucifix alongside this altar ; the face of the dying Christ is full of expression.

It is a reminder of the very successful Mission preached by the Redemptorist Fathers, in the Lenten Season of 1878; this crucifix is enriched with precious Indulgences, and bears these words, — « Save your Soul ».

In our survey we come to the last chapel, — Saint Roch's. This Saint was born in Montpellier, (France), towards the close of the thirteenth century. He was renowned for his holiness, and more so for the miracles he wrought ; on one occasion, going to Rome, he rid a great part of Italy from pestilence, by the power of the Sign of the Cross.

THE NAVE OF THE CHURCH. -- We already called attention to the general aspect of this great nave whose magnificence of decoration, -- a composite of Europe's grandest edifices, -- and whose striking proportions surpass any other church we know of.

Again, we stand in awe, to admire the artistic group of stately slender columns, supporting the starred roof above us. The rose windows furnish a mellow light throughout the church; the center one, of noted beauty and value, was made by Bar-le-Duc, (France), in Mr. Champigneul's great studio.

The Blessed Virgin has the Child Jesus in her arms, and is surrounded by twelve angels, who sing her praises, and hold graceful scrolls decorated with the principal invocations of the Litany of Loretto.

Whilst the eyes are raised one remarks, the very attractive fresco-painting coloring the walls of the second gallery.

These frescoes are a series of twelve pictures from the life of the Blessed Virgin.

The first represents Mary, a babe on her mother's knees, -- the admiration of Saint Ann and Saint Joachim.

The second, Mary, the child, being given her first lessons by Saint Ann.

The third, Mary's Presentation in the Temple.

The fourth, the Espousals of Mary.

The fifth, the Annunciation.

The sixth, the Visitation.

The seventh, the Birth of Our Lord.

The eighth, the Flight into Egypt.

The ninth, a scene in the Home in Nazareth.

The tenth, Mary at the Foot of the Cross.

The eleventh, the Assumption of Our Lady.

The twelfth, Mary's Crowning in Heaven.

Note. -- One of the most remarkable piece of work in the church is the admirable pulpit all adorned with statues of the prophets of the Ancient Testament and of the Doctors of the New Testament, crowned by a magnificent symbol of Religion.

The Sanctuary is raised five steps above the floor; it is divided off by a railing used also as a communion table for the faithful.

At the entrance to the Sanctuary, (on the right), there is a bronzed niche resting against the first column. It contains a white marble statue of the Immaculate, set on a beautiful marble pillar.

This remarkable Madonna has its own peculiar story. In 1872 the Reverend Pastor of Notre Dame went to Rome and was given an audience with the Holy Father. Eager to have in his church a statue of the Blessed Virgin which would be at the same time, a privileged souvenir of Pope Pius IX, the good priest ventured to ask His Holiness for this artistic little masterpiece, then adorning the private Library. The Pope granted his request, — but the statue could not go without the pedestal, — the Holy Father smiled and gave both, enriching the Madonna with an Indulgence of one hundred days, for all those who in faith and devotion, say three Aves before it. This is not all. — Around the neck of the statue, hung a bright gold cross, usually worn by His Holiness, but which he had confided to his « dear Madonna », that the Queen of Heaven might help him bear the weight of his cross. — Through kindness, Pope Pius, would not take it off, so to-day, the cross and cord, often bedewed with the tears of the saintly Pontiff, are now among the treasures of Notre Dame. (The above is a perfect fac-simile.)

Note. — This statue has been removed to the back of the church and replaced by a rich marble statue of S. Joan of Arc offered to N. Dame by the French colony of Montreal 1921.

On the opposite side is a statue of Saint Peter, raised on a rich pedestal and covered by a dais. The figure is an exact reproduction of the one in Rome, where the faithful so reverently kiss the foot, to gain the Indulgence thereby granted. Fifty days Indulgence can be obtained in Notre Dame Church, by those who, with due respect, kiss this image of Saint Peter.

THE HIGH ALTAR. — At length we reach the main altar, whose general aspect holds a special charm. The different groups

NOTRE DAME CHURCH MONTREAL



The Main Altar and Chancel of Notre Dame Church

of statues and bas-reliefs are marvelous pieces of sculptured wood, done by the noted carver, Bouriché, of Angers, (France). To understand all the details of this altar, one must know its original meaning. The idea is based on the great Sacrifice of Our Lord Jesus-Christ, with its figures and prophecies gathered from the Old Testament; here is the summary : --

(1) **ABRAHAM'S SACRIFICE OF ISAAC.** — Isaac is bound to the sacrificial wood, which he carried up to the mountain. He is ready to be immolated by his father Abraham, but a ram entangled in the bushes, is offered in his stead.

(2) **A Levite Offers the So-called Perpetual Sacrifice of an Unblemished Lamb.** — According to the Mosaic Law, an unblemished lamb should be offered to God each day, morning and evening

THE SACRIFICE OF JESUS-CHRIST. — Jesus-Christ, the Son of God, the Eternal Word, the Second Person of the Blessed Trinity, made Man, dies for us, a Victim of the Cross!

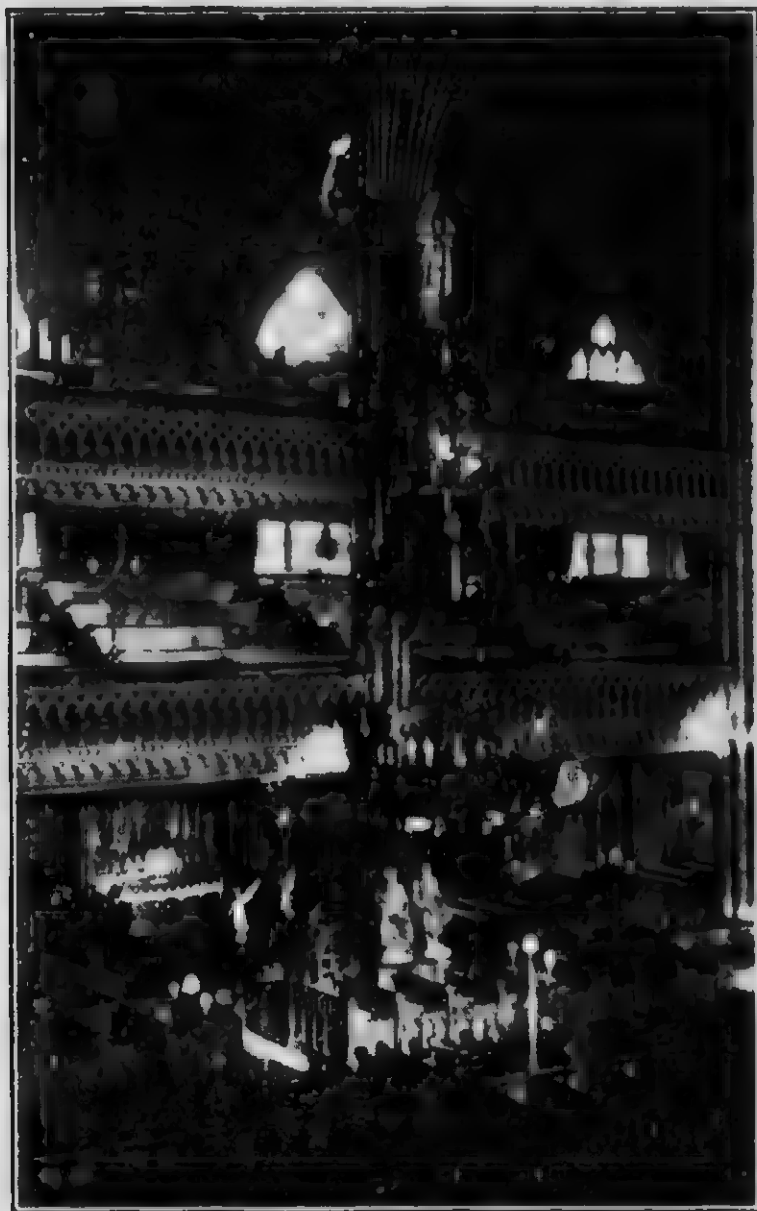
A FIGURE OF THE EUCHARISTIC SACRIFICE. — Melchisedech, High Priest and King of Salem, offers his sacrifice under the species of bread and wine.

A FIGURE OF THE BLESSED EUCHARIST. — When the Ark of the Covenant was built, Moses had an urn containing Manna placed in it, that the miraculous food might be preserved to future generations.

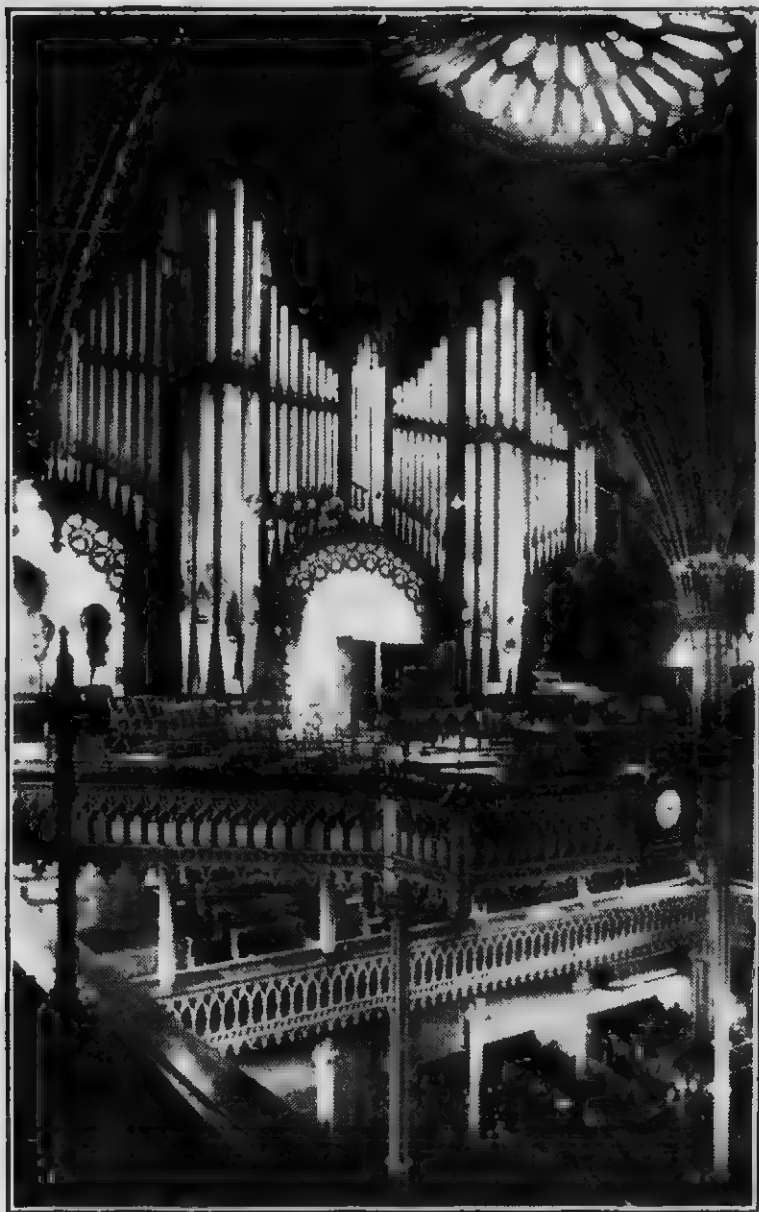
The tabernacle and altar are of precious wood wonderfully carved.

THE ALTAR, THE TABERNACLE, AND CHOIRS OF ADORING ANGELS.

MARY CROWNED BY HER DIVINE SON. — This group represents the Blessed Virgin, the noblest, the purest, and the holiest among creatures, saved and glorified through the Sacrifice of the Cross.



The Pulpit.



The Organ

The bas-relief below, shows two groups of angels blowing trumpets, and chanting her glory and happiness.

In the arches above, are four angels carrying the instruments of the Passion, in triumph, — and six other swaying golden censers, offer their adoration, and the prayers of the Saints, to the victorious Lamb of God.

In the niches on both sides of the altar, are the Apostles Saint Peter and Saint Paul, and the four Evangelists whose lasting works make known the virtue of the Divine Sacrifice, throughout the world.

Lastly, two bas-reliefs, under the ends of the altar present touching scenes of the Blessed Eucharist:

(1) The Blessed Virgin receiving Holy Communion from Saint John.

(2) Saint Charles Borromeo, Archbishop of Milan, giving Holy Viaticum to those inflicted with the plague.

Thus the religious history of the world is summed up on this altar, the only one of its kind, we believe.

After the Fall, man finds himself degraded and helpless; but he is given promise of a Redeemer:

A God becomes Man, and offers Himself as a Victim for the human race;

Hence follows the idea of sacrifice, revealed from the beginning of the world to Abel, then to the Patriarchs, to the Prophets, and to the entire people of Israel.

Throughout long centuries, countless victims were daily offered to the Divinity;

Finally, Jesus-Christ, the veritable Holocaust, is immolated on the Cross!

Through the Blessed Eucharist, the Redeemer perpetuates His Sacrifice, which is offered, and ever will be offered the world over, until the end of time;

The prophecies and Figures are fulfilled. all the sacrifices of the Old Law are ended;

But, the Christian offers worthy homage to the Infinite Majesty and is strengthened by the God he receives in Holy Communion, to face the combats of life, to triumph over Hell and his own passions, and to attain Eternal Glory.

About 1870, the decoration of the Church was begun, on the wainscoting and the confessionals. All the paintings are oil colors of the best quality, as are also the gildings. The decorating as a whole is solid and enduring.

The Seminary of Saint Sulpice donated the Main Altar with all its statues and bas-reliefs. The faithful, by subscriptions and offerings, furnished all the other expenses.

On this occasion, as on many others, the generosity of a number of French-Canadians was remarkable.

Many a touching story might be told of how offerings were made by rich and poor, by persons of ordinary means, by hard-working people, and by young and old. In grateful acknowledgment, the Reverend Pastor and the Wardens of Notre Dame, — with the approbation of His Grace, the Archbishop, — registered that a High Mass be sung at the Main Altar, on Easter Monday of each year, for its patrons and benefactors.

THE ORGAN. — The organ of Notre Dame Church was built by Casavant Brothers, Saint Hyacinthe, P. Q., after a thorough study of the composition of the French organ at Abbey's, Versailles, and Cavallé-Coll's, Paris, France. It was inaugurated by Frederick Archer, organist of The Palace Alexander, London, on the 20th, 21st and 22nd of May, 1891. The characteristic of this organ is due to the mixture of the stops made by the best English, French and Canadian organ-builders. The chancel and echo-organ being excepted, the organ of Notre Dame is the largest in Canada, that is to say that the number of stops included in the great organ, i. e. 83, advertizes it has the most complete organ in this country. It comprises 4 Manuals of a compass of 61 notes each, with direct, pneumatic, electric action, one pedal-board of 30 notes, 83 speaking stops, 5,772 pipes and registers.

JAMES O'DONNELL is the name of the talented and celebrated architect of Notre Dame Church. He was a Protestant; but his frequent dealings with the Sulpician Fathers, lent occasion to ample instruction of the Dogmas of our holy religion. As a reward, no doubt, of his excellent work done for the glory of God, he was blessed with the faith, and died a Catholic. According to his own wish, he was buried in the crypt of the church.

CHAPEL OF OUR LADY OF THE SACRED HEART. — This chapel in the apse of the parochial church of Notre Dame, is one of the most beautiful monuments in the city of Montreal: every item of its architecture, sculpture, paintings and decorations is worth remarking, and should be studied minutely.

As one enters by the main door, he feels a sense of amazement and admiration come over him from the harmony of lines, the splendor of ornamentation, and the ample proportions. The chapel is in the form of a Latin cross; 90 feet in length, 85 feet transept, and 55 feet high.

One never tires admiring the numerous statues distributed with perfect symmetry throughout the chapel and especially in the Sanctuary, the elegant galleries, the panels adorned with mosaic, and chiefly the paintings, all executed by Canadian artists who studied under the best masters in Paris.

The following notes have been written to explain these paintings.

I. The Dispute of the Blessed Sacrament.

COPY OF

RAPHAEL'S FRESCOS

*Placed on the wall above the main entrance of the chapel
of our Lady of the Sacred Heart, Notre Dame
Church. (22 x 18 feet.).*

This painting, commonly known as *The Dispute of the Blessed Sacrament*, represents the grandest scene that can be conceived by the imagination or brought under view.



Chapel of the Sacred Heart

At the top of the scene, above, appears the Eternal Father, full of majesty and grandeur; with His right hand He blesses the world, as He upholds it with His left. Multitudes of angels radiate around Him, and cherubs, who seem to be moving within that brilliant sphere, form His court. But the Eternal, created all things for His glory, this glory is His Word, His much beloved Son, in whom He is well pleased, by whom and for whom all things have been made. This is what Raphael meant to signify by placing the Son of God in the very center of heaven, on a throne beaming with glory,—His hands turned towards the world as if to show His glorious wounds whence flows the blood which has saved mankind.

On the right of the triumphant Son sits Mary, his divine Mother. Her posture is one of reserve and supplication. With her hands clasped on her breast, her head bent towards her Son, she seems to say to him: «Of Thy fulness we have all received.»

On the left is John the Baptist. He looks down towards the crowd and with his finger points out the Lamb of God, as if to say: «Behold Him who takes away the sins of the world.» On clouds transparent with glory, and a little beneath Mary and the Baptist, Raphael has grouped apostles, patriarchs, prophets and martyrs, in a word, the best representatives of both the Old and the New Covenant.

In the first row are seated, like immovable columns, the two apostles, — Peter, on the right, holding the keys, the badge of his power, — and, on the left, Paul leaning on his sword. Close to Saint Peter, the head of the Christian family; in the second row, we see Adam, the head of the human family, conversing with the Prince of the Apostles. Beside Adam are Saint John and the prophet David, who is reading in Saint John's book what he sang of, namely, the prophetic history of which Saint John, the well beloved disciple was eye-witness. Next comes Saint Stephen, the first martyr, with another saint, half hidden in the clouds.

Opposite and near Saint Paul, is the patriarch Abraham. He holds the sacrificial knife in his hands and looks at the altar whereon the true Isaac is immolated. A little in the back is

Saint James, who represents Hope, as Peter does Faith, and John, Charity. All three were the eye-witnesses of the Transfiguration. Near Saint James appears Moses, pointing out the Tables of the Law. Next come Saint Lawrence and Saint George.

Immediately below Christ, in a halo of glory is represented God the Holy Ghost, who proceeds both from the Father and the Son. He appears surrounded by four angels holding the Holy Gospels of which he is the Inspirer. Here the heavenly scene closes.

In the middle of the bright azure of the heavens, Raphael brings into prominence the ostensorium, set on the altar of the New Covenant, it unites earth to heaven and forms the center, as it were, of the whole painting.

The four Great Doctors of the Latin Church are presented on each side, near the altar. On the left of the beholder, Saint Jerome, steeped in study, holds upon his knees, with athletic vigor, an open folio; Saint Bernard, vested with the cope, points with both hands to the Monstrance and seems to say: «Suspend for a moment your studies and gaze on this; all there.» Beside Saint Jerome is Saint Gregory, his eyes turned towards the august Sacrament. On the right, the eye of the spectator meets Saint Ambrose sunk in deep contemplation; his eyes and hands are lifted up towards heaven. Saint Augustine, whom he converted, is close to him, dictating his thoughts to a young man at his feet.

Such is in short Raphael's great fresco, reproduced, in the new Chapel of Our Lady of the Sacred Heart. This copy is the work of Mr. Ludger Larose, who went to Rome in December, 1890, and placed himself under the guidance of the Director of the French Academy of Fine Arts, Mr. E. Hébert, of European celebrity. Mr. Larose's copy received the approbation of Mr. Hébert and of another distinguished artist, Mr. V. Palmaroti, president of the Royal Academy of Fine Arts in Spain.

II. The Lost Paradise.

(15½ x 8½).

In the center appears an angel with a flaming sword expelling Adam and Eve. Behind him stand two other angels who gaze on the awful drama, more in compassion than in anger Eve turns back and gives a last wistful glance at the garden of her innocent days. By a happy inspiration the artist has drawn, hovering in the air, a vaporous apparition of the Virgin Mother of the promised Redeemer.

L. LAROSE.

III. The Sibyl of Tibur.

According to early Christian tradition, a few years before the Nativity of our Lord Jesus, the Tiburtina Sibyl foretold, the wonderful birth of the divine Redeemer of the World, to the Roman Emperor Augustus.

The painter has chosen the very moment, when the Emperor descends the staircase of his palace, followed by many consuls, wearing the white *toga*, and preceded according to the custom of the time, by two Roman *lictors*.

The sibyl detains the Emperor to show him the miraculous Virgin and Mother with her glorious Child, just emerging amongst the clouds.

L. LAROSE.

IV. The Annunciation.

12½ x 8½

The Blessed Virgin is represented bowing in humble submission to the will of God, as she says: «Behold the handmaid of the Lord: be it done to me according to thy word» Evidently surprised in the act of prayer she still holds in her hand a roll of liturgical orisons. The blossomed lilies and the floating angels,—everything in the room speaks of innocence. Note the ideal expression, so delicate and pure, of the Blessed Virgin, and of Gabriel, the heavenly messenger.

L. LAROSE.

V. The Visitation.

13½ x 8½

Elisabeth, in a respectful and affectionate embrace clasps her younger cousin, the mother of her Redeemer. The venerable Zachary hastens to join in the religious greeting. Joseph, always humble and rather self-diffident, is seen to the left. This scene occurred in Hebron, a few miles south of Jerusalem.

C. GILL.

VI. The Adoration of the Magi.

The Blessed Virgin is seated with the Divine Child on her knees. Of the three Magi, one is prostrated to the ground, having offered a little coffer of gold; the second, presents incense; the third, holds in a phial, the symbolic myrrh. A little to the right are the dusky servants and the resting camels. Opposite stands Joseph, with hands uplifted, in religious amazement.

J. ST. CHARLES.

VII. The Virgin of the Apocalypse.

This picture represents the Blessed Virgin, according to the revelation of the Apocalypse — bathed in the sun, with the moon under her feet, and a crown of seven stars around her head. The most striking feature of the painting is the Divine Child, radiant as the sun. The Virgin tramples under foot, the conquered dragon. She is surrounded by angels with drawn swords. The luminous beauty of all these figures is worthy of celestial apparition.

J. C. FRANCHÈRE.

VIII. Pentecost.

Above the main altar a reproduction of Lebrun's famous parisian painting: "The descent of the holy Ghost on Mary and the Apostles on the day of Pentecost."

IX. The Rock of Horeb.

The first figure to draw attention in this large painting is that of the Legislator himself, with his rod still striking the foaming waters. The personages of the composition are numerous, and, as is required by the biblical episode, all appear exhausted, eager for the miraculous water. Yet in the attitudes and expressions the author has contrived to throw a certain variety. The colours also are softly blended.

L. LAROSE.

X. The Wedding of Cana.

The artist has chosen the moment when the miracle has just been wrought. Our Lord says: «Draw out now and carry to the chief steward». Behind him stands the Blessed Virgin in an attitude of admiration and gratitude. All eyes are turned towards the vases miraculously filled with wine. The scene is faithfully oriental in every respect. The colour of the sky is hold, formed with two bands, one of azure and the other of silver.

H. BEAU.

XI. The Multiplication of the Loaves.

The execution of this subject is noble and deeply religious. The author has well expressed the symbolical signification of the miracle. Our Lord is seen in the act of blessing the leaves; and

NOTRE DAME CHURCH MONTREAL

His insert very costume, — by the form and colour of the mantle. — reminds one of a priest celebrating at the altar. There is also a peculiar effect of subdued light, which vaguely reminds one of a church

J. C. FRANCHÈRE.

XII. The First Mass in Montreal.

It was at Pointe à Callières, — where the Customs House now stands, that the Jesuit Father Vimont offered for the first time the holy Sacrifice, on May 17, 1642.

Near the altar may be seen Mme de la Peltrie, Miss Mance de Maisonneuve, de Montmagny, Major Closse, a few colonists and servants.

During this first mass, F. Vimont foretold the future grandeur of «the small mustard-seed...»

The actual metropolis fully verifies his word.

This same scene is also reproduced on a bas-relief of Maisonneuve's monument on Place d'Armes.

J. ST. CHARLES.

XIII. Dollard and his sixteen Companions.

This large painting recalls to mind Dollard and his companions, who, after having received holy communion, pledged to devote themselves for the salvation of the colony.

Every one knows the wonderful struggle of Dollard with his sixteen noble friends against eight hundred Iroquois, at the Long Sault, on the Ottawa River, May 21st, 1660.

For fourteen days, intrenched in a small ruined fort, they fought in order to preserve their country.

Every one of them fell in this heroic combat.

This same scene is also reproduced on a bas-relief of Maisonneuve's monument, on Place d'Armes.

J. ST. CHARLES.

XIV. Christ the Consoler.

This last picture is beautifully adapted to close the cycle of paintings which adorn the Chapel. In this work, — done by Mr. J. C. Franchère, — two sentiments mingle. On the one hand, — the dire anguish of all the unfortunate: a mother with her expiring son, an old man, mailed to the ground by palsy, a poor beggar, half-clad, a patient, cruelly tormented. On the other hand, note the confidence of all those people, with eyes, hands and soul turned towards the Consoler. The artist is to be congratulated on his exact portrayal of Palestrini-scenery and costumes.

J. C. FRANCHÈRE.



